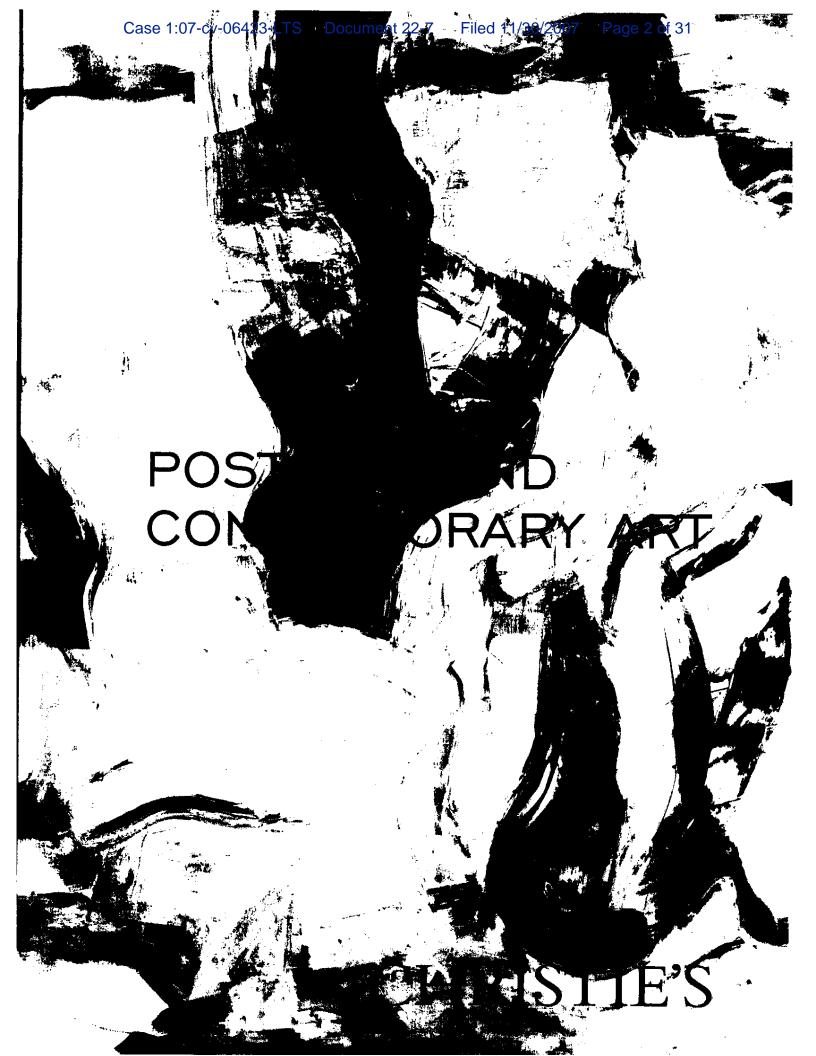
EXHIBIT M



POST-WAR AND CONTEMPORARY ART

EVENING SALE

Wednesday 16 May 2007

PROPERTIES FROM

The Collection of Rex Inc.

The Collection of Mel Bochner and l izbeth Marano The Collection of Laura de Coppet The Eastman Family Collection Selected Works from the Hirschland Collection The Estate of Sally Lilienthal

AUCTION

Wednesday 16 May 2007 at 7.00 pm (Lots 1-78)

20 Rockefeller Plaza New York, NY 10020

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Tuesday	15 May	10.00 am - 5.00 pm
Wednesday	16 May	10.00 am - 12.00 noon

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AUCTION CODE AND NUMBER

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This auction is subject to Important Notices, Conditions of Sale and to reserves. [50]



PROPERTY FROM A PRIVATE EAST COAST COLLECTION

14

ANDY WARHOL (1928-1987)

FLOWERS

signed 'Andy Warhol' and stamped with the Andy Warhol Art Authentication Board, Inc., stamp and numbered 'A102.0610' (on the overlap) synthetic polymer and silkscreen inks on canvas 24 x 24 in. (61 x 61 cm.)
Painted in 1964.

\$1,200,000-1,800,000

PROVENANCE:

Leo Castelli Gallery, New York OK Harris Works of Art, New York Acquired from the above by the present owner, circa 1969

EXHIBITED

Pasadena Art Museum and Chicago, Museum of Contemporary Art, *Andy Warhol*, May-September 1970. London, Tate Gallery, *Warhol*, February-March 1971, no. 86.

LITERATURE:

G. Frei and N. Printz, eds., The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969, vol. 02A, New York, 2004, p. 302 (Leo Castelli number (LC103) listed).



Andy Warhol with Flowers at The Factory at 231 East Forty Seventh Street, New York, 1964. © 2007 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Two years after Leo Castelli initially rejected Warhol's work, the artist finally joined the gallerist's stable of artists, and a one-man show was slated for November 1964. Warhol generally considered exhibitions an occasion to present a fresh body of work organized by subject, theme, or series, and planned to show *Flowers* for his Castelli debut. He had begun experimenting with the motif in the summer of 1964, beginning with a reproduction of a color photograph of hibiscus flowers from a photography magazine; by October, he specifically developed *Flowers* with his upcoming show in mind, nurturing its blooms in an array of hues and sizes.

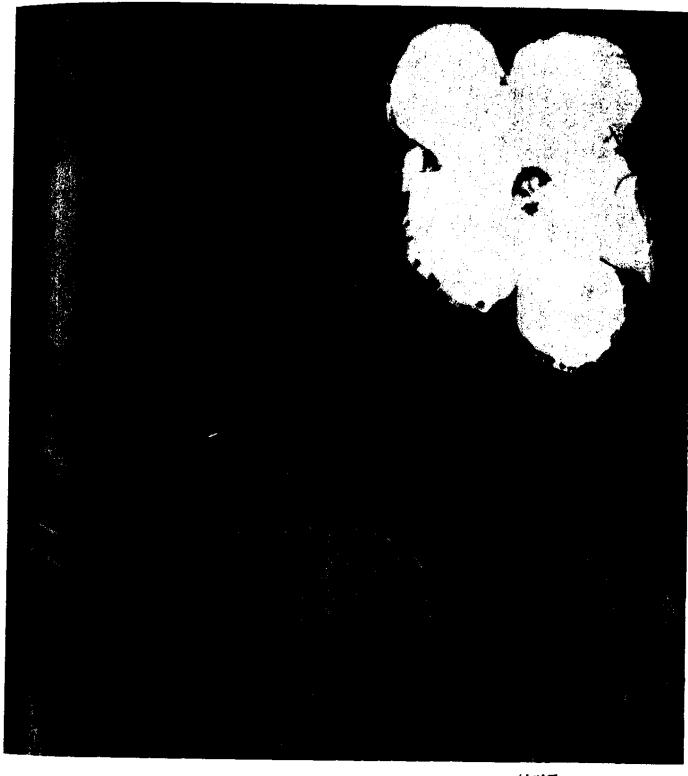
Warhol displayed his twenty-four-inch Flowers on a floating wall panel in the front room of the gallery, masking a bay of windows that looked out onto East 77th Street. The canvases were hung in four horizontal rows of seven with small intervals between each image, although Warhol did not specify any particular order within this arrangement. He paid similar disregard to orientation. "The paintings have no top or bottom," wrote David Bourdon in his review of the show. Close-up, frontal, and vividly fluorescent, "like cut-out gouaches by Matisse set adrift on Monet's lily pond," each canvas was already vaguely abstract in both form and feeling. Seen together as a random arrangement of twenty-eight canvases, the effect was akin to looking at "printed oilcloth, plastic tablecloth" or-as Henry Geldzahler has described them--"wallpaper" (D. Bourdon, "Andy Warhol, " Village Voice, December 3, 1964, p. 11).

In his review for *Art News*, Thomas B. Hess also described the experience of viewing the series:

"These are works for the mantelpiece of a T.V. commercial hero. . . . Warhol's subject matter used to lean on the sadistic and erotic-death and pinups. Now four illustrations (from a Kodak journal) of what seem to be pansies (The Herald Tribune called them anemones) have been screened, photo-mechanically enlarged and squeegeed into batches of stretched canvas. Color the background butter grass. Colors the petals Op-Pop fluorescent: Crash helmet orange, Joseph E. Levine gold, Zap-gun ultra-maroon. They are successfully drained of any interest beyond the conceptual apparatus a spectator chooses to poke at them. it is as if Warhol got hung up on the cliché that attacks 'modern art' for being like 'wallpaper,' and decided that wallpaper is a pretty good idea, too.

Most of the works in the show had little gold stars pasted to the wall beneath them—meaning they had sold...The profound anti-style achievement of Warhol's show is that it embodies what's 'In'" (T.B. Hess, "Reviews and Previews," Art News, January 1952).

A sellout in 1964 but perennially in bloom, Warhol's *Flowers* retain their timelessness on account of their mesmerizing visual power. With their brightly contrasting hues, each blossom transmits an electric jolt from one to the next as if locked in an endless circuit. "The flowers are beautiful," Bourdon wrote. "The artist is a mechanical Renaissance man, a genius" (D. Bourdan, *Ibid.*, p. 11). *Flowers* is an abiding testament to Warhol's ability to not only arrest beauty but to turn it into an enduring icon.



PROPERTY OF A PRIVATE COLLECTOR

15

ANDY WARHOL (1928-1987)

GREEN CAR CRASH (GREEN BURNING CAR I)

synthetic polymer, silkscreen ink and acrylic on linen 90 x 80 in. (228.6 x 203.2 cm.)
Painted in 1963.

\$25,000,000-35,000,000

See separate catalogue.

3PROVENANCE:

Galerie Ileana Sonnabend, Paris
Gian Enzo Sperone Arte Moderna, Turin
Remo Morone, Turin
Anon. sale; Christie's, London, 6 December
1978, lot 229
Galerie Bruno Bischofberger, Zurich
Acquired from the above by the present owner

Paris, Galerie Ileana Sonnabend, Warhol.

January-February 1964 (illustrated).

EXHIBITED:

Turin, Gian Enzo Sperone Arte Moderna, Warhol, February 1965 (illustrated).
Turin, Galleria Civica d'Arte Moderna, New Dada e Pop Art Newyorkesi, 1969, no. 73 (illustrated).
Pasadena Art Museum; Chicago, Museum of Contemporary Art; Eindhoven, Stedelijk van Abbemuseum; Musée d'Art Moderne de la Ville de Paris; London, Tate Gallery and New York, Whitney Museum of American Art, Andy Warhol, May 1970-July 1971, no. 18 (Paris, no. 59, London, no. 98).

Kunsthaus Zurich, *Andy Warhol*, 1978, no. 76 (illustrated).

Kunstmuseum Thun, Das Auto in der Vitrine, July-August 1985.

Kunstverein Hamburg, Andy Warhol, October-December 1987, no. 5 (illustrated in color). Kunstmuseum Lucerne, Andy Warhol Paintings: 1960-1986, July-September 1995, no. 12 (illustrated in color).

Riehen/Basel, Fondation Beyeler, Andy Warhol: Series and Singles, September-December 2000, pp. 99 and 196, no. 45 (illustrated in color).

LITERATURE:

Andy Warhol, exh. cat., Institute of Contemporary Art, Philadelphia, October-November 1965, no. 4 (illustrated), D. Antin, "The Silver Tenement," Art News, vol. 65, no. 4, Summer 1966, p. 47 (detail illustrated as Disaster).

A. Boatto, *Pop Art in USA*, Milan, 1967, p. 217 (illustrated).

M. Compton, *Pop Art*, London, 1970, no. 107 (illustrated).

R. Crone, Andy Warhol, New York, 1970, no. 326 (illustrated in color).

O. Hahn, Warhol, Paris, 1972, p. 60 (illustrated).

S. Wilson, *Pop*, London, 1974, no. 11 (illustrated in color as *Green Disaster*).

R. Crone, Das Bildnerische Werk Andy Warhols, Berlin, 1976, no. 764 (illustrated).

A. Boatto, *Pop Art*, Rome, 1983, no. 20 (illustrated in color).

J. Hendrickson, "Andy Warhol," Nike, vol. 5,

no. 20, October/November 1987,

p. 24 (illustrated).

D. Bourdan, Andy Warhol, New York, 1989,

p. 38, pl. 134 (illustrated in color).

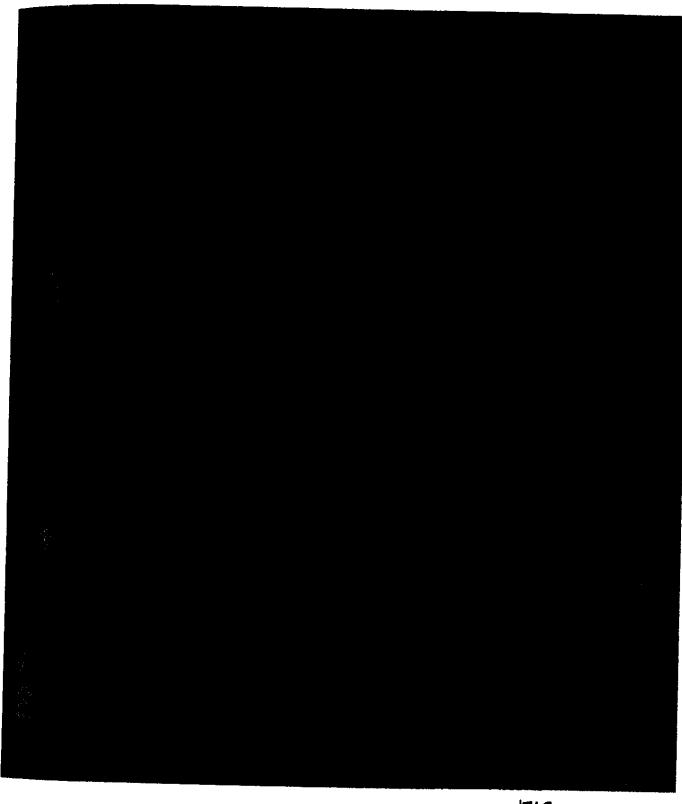
K. Honnef, *Andy Warhol 1928-1987*, Cologne, 1989, p. 53 (illustrated in color).

Art e Dossier, no. 105, 1995, p. 38 (illustrated in color).

A. Zaera, "Zwischen Geischt und Landschaft," Arch +, nos. 129-130, December 1995,

p. 101 (illustrated).

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures* 1961-1963, vol. 1, New York, 2002, pp. 385 and 388, no. 425 (illustrated in color).





Above: Various 1950s Chrysler advertisements © 2007 DaimlerChrysler Corporation

Opposite page. Detail of source photograph for Green Car Crash (Green Burning Car I), from the June 3, 1963 Newsweek Magazine. Photographer John Whitehead, Seattle Times. The Archives of the Andy Warhol Museum, Pittsburgh

The Car Crash paintings that Warhol made between late 1962 and early 1964, form the most varied and extensive group of pictures in his seminal series of Death and Disaster paintings. Drawing on six different documentary source photographs each outlining six separate, horrific and increasingly bizarre fatal accidents, Warhol's Car Crashes remain among the most powerful, challenging and provocative paintings made by any artist in the Post-War era.

Green Car Crash (Green Burning Car I) is one of the masterpieces from this series. It is an unforgettable painting that makes multiple use of what is arguably the most extraordinary, strange and disturbing source image of all those used in Warhol's famous Death and Disaster paintings. Describing more than just the scene of a car crash, this large electric green colored painting is a haunting work whose macabre and endlessly puzzling imagery startles with its stark and repetitive photographic presentation of a mundane suburban street shockingly transformed into a horrific disaster scene bordering on that of a surrealistic nightmare.

Silkscreened over a phthalo green background, Green Car Crash (Green Burning Car I) is a unique, seemingly mechanically colored work that belongs to a series of five paintings all made in the summer of 1963 and once known as the "burning car" paintings, that use the same source photograph. The other four paintings, White Disaster I (Staatsgalerie Stuttgart), White Disaster II (Museum für Moderne Kunst Frankfurt am Main), White Burning Car III (Andy Warhol Museum, Pittsburg) and the smaller image, White Burning Car Twice, are all executed solely in the newsprint-like tones of black and white. The extraordinary source image used by all these imposing and famous pictures was taken by photographer John Whitehead and inserted, apparently arbitrarily, into an article on racial integration that appeared in the June 3 issue of Newsweek in 1963. The caption that accompanied the photograph in the magazine described the photograph and the scene it records as follows: "End of the Chase: Pursued by a state trooper investigating a hit-and-run accident, commercial fisherman Richard J. Hubbard, 24, sped down a Seattle street at more than 60 mph, overturned, and hit a utility pole. The impact hurled him from the car, impaling him on a climbing spike. He died 35 minutes later in hospital."

The photograph used in these paintings describes therefore, a freak accident. Like the black irony implicit behind Warhol's later Ambulance Disaster paintings showing the horrific and fatal result of a collision between two ambulances returning from the same crash scene, or the

terrifying and almost comic minimalism of Foot and Tire, one of the key features of Green Car Crash (Green Burning Car I) is the truly strange and exceptional nature of its imagery. In one freakish instant, a peaceful suburban street has been transformed into a horrifying scene of hell. It was this truly unique moment of reality, this peculiar moment of transition, when all values were transformed, life extinguished into death, the banal and the mundane into the exceptional and extraordinary - that particularly fascinated Warhol in many of the Car Crash images he chose, captivating his imagination at precisely the same time that it also terrified him. As David Bourdon has recalled, all throughout his life Warhol had an acute terror of unpredictable and indiscriminate death - something which, by his own admission led to such things as a perpetual and irrational fear of the driver of whatever car he happened to be in falling asleep at the wheel. Deeply conscious of the ever-presence of death, Warhol was mesmerised by the shallow fleeting transience of life and the thin, fragile intensity of reality - the way in which things could be here one minute and gone the next. Something of this existential transience is implicit within the shallow photographic realism Warhol offered up in his paintings through the silkscreen technique. It is an element that is particularly emphasized in his Death and Disaster series and nowhere more so than in the "burning car" crash pictures such as Green Car Crash (Green Burning Car I).

Following on perhaps, from his painting Suicide (Fallen Body) in which a woman's body lies amidst the crumpled wreckage of the car she had fallen onto, in Warhol's first great Car Crash paintings, Green Disaster 2 (Museum für Moderne Kunst, Frankfurt am Main) and Orange Car Crash 14 Times (MoMA, New York) for example, the artist's concern was with the bizarre and horrifying intermingling of mangled human bodies and crumpled metal. It is in these paintings that Warhol first displays his interest in transforming, through a pattern of repetition, horrific reality into an abstraction - one which he later likened to being like "dress fabric." "When you see a gruesome image over and over again," Warhol told Gene Swenson at the time, "it really doesn't have any effect" (Andy Warhol cited in "Interview with Gene Swenson," Art News, New York, November 1963).

Using the shallowness and apparent objectivity of the photographic image and the ease of repetition provided by the silkscreen process, Warhol sought in these works to explore the power and potency of such horrific images of man merged with machine. Running the same image repetitively

in



End of the Chase: Pursued by a state trooper investigating a hit-and-run accident, commercial fisherman Richard J. Hubbard, 24. sped down a Seattle street at more than 60 mph, overturned, and hit a utility pole. The impact hurled him from the car, impaling him on a climbing spike. He died 35 minutes later in a hospital.

down to biracial negotiations. In a sixth city. Charlotte, the chamber of commerce volunteered a recommendation for integration of all businesses. There were pickets in Atlanta, mass rallies in Albany. Ga., plans for a protest march on City Hall in Houston.

It was, in Martin Luther King's view, a chain reaction. It would go on, "This summer," King said mildly, "we will have a great deal of activity."

The Battle Ahead

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It took just three words for ultrasegregationist George C. Wallace to

Nor was he troubled by the fact the the two Negroes would be knocking separate schoolhouse doors on the sal day, Actually, he planned to send representative , to challenge Dave McGlathery-a 27-year-old Nation Aeronautics and Space Administrat mathematician-at the gates to Huntsville extension. For himself, W lace picked center stage—the main cal pus at Tuscaloosa—and a rendezve with Vivian Malone, 20, a junior Alabama A&M College for Negroes, Al insiders said, only when Federal ge ernment troops forced him to step as! arrested him-would

across a brightly colored monochrome canvas in such a way that the eye becomes accustomed to its sequential and even patterned rhythm or play of form, Warhol not only sanitizes his imagery and makes it familiar, but he abstracts it, transforming its horrific and shocking power into something banal and vacant. In subsequent Car Crash images, such as 5 Deaths, it is less the abstract and more the strange, bizarre, almost unreality of the photographic image and the accident itself, that appears to capture Warhol's attention and which his paintings focus upon. Verging on surrealism, Green Car Crash (Green Burning Car I) is the ultimate example of this other tendency in Warhol's Car Crash paintings. Like something from David Lynch's Twin Peaks or Blue Velvet, where the charming and banal idyll of a suburban community is shown to be nothing more than a shallow artifice of respectable surface appearance beneath which there lurks a darker reality of horror and depravity, Green Car Crash (Green Burning Car I) reveals a very real but similar rift in the world of appearances. And it does so with all the gritty realism and mechanical style of an illicit movie or a film

What is most remarkable about the source image used in Green Car Crash (Green Burning Car I) and what distinguishes it from all other of the Car Crash images is the startling contrast that it reveals in its foreground and background. In the foreground of the painting Richard Hubbard's overturned car lies in flames, while his body, impaled on a post at the left of the picture, hangs limp, though still in fact alive, in a manner that has prompted several critics to mistake the image as one depicting a lynching in the Deep South. This horrific and extraordinary scene is displayed with the apparent calm detachment and documentary objectivity of a real estate photograph or image from a holiday brochure. Composed in such a way that the pole on which, the dying Mr. Hubbard is impaled, intersects the picture frame roughly in accordance with classical rules of landscape painting and so as to balance the dramatic horizontal of the burning car, the eye of the photographer has, unconsciously no doubt, fitted the physical details of this tragedy into a standard and visually pleasing formal arrangement. Something of the stability and calm of the composition is reiterated by the background scenery in which the sleepy suburban landscape, remains seemingly undisturbed and unchanged by the horrific incident taking place in the foreground. At the heart of this is the nonchalant figure of a man, hands in his pockets, seemingly unconcerned, sauntering past the scene on the other side of the sidewalk. He is apparently oblivious to the nightmare of death and destruction taking place only a few yards away from him.

This extraordinary contrast, captured in this photograph, between the mundane normality of everyday suburbia and the exceptional violence and tragedy that periodically strikes at its heart pictorially describes exactly what Warhol wished to express in the Death and Disaster series about the extraordinary tragedies and horrors occurring to ordinary people on a daily basis. Extraordinary tragedies and events that 'go by,' Warhol said, completely unnoticed. It was no doubt for this reason that, in this work alone of the five 'burning car' crash paintings, Warhol has concentrated on the specific part of the photograph showing the impaled figure and the passer-by, repeating this segment of the source photo in a triple sequence both at the centre and in the bottom row of the painting.

Emulating the effect of a stuttered filmic sequence, this film-shutter-like run of repeated imagery, throws the horror of the impaled man and the extraordinary complacency of the nonchalant figure strolling past him straight at the viewer in an almost accusatory way. Can we, the spectator, the painting seems to ask, really adopt a similarly blind attitude to such horror as that of the walking man going on his way oblivious to all around him? Here, the rippled emphasis of the repeated image does not diffuse the horror of the painting's imagery but compounds it. The fact that this painting was made at a time, in the early 1960s, when political conscience was becoming a central question of the New York intelligentsia only makes this image more prescient and indicative of its time. Indeed, in Warhol's hands, such is the power of this weird, banal and horrifying image to invoke questions about the moral complacency of a middle-class America that it seems more than coincidence that it



Painted sometime in either June or July of 1963, Green Car (Green Burning) Car I) was one of the first paintings that Warhol made with the help of his new assistant Gerard Malanga. It was made as part of Warhol's preparation for his winter show at the Sonnabend Gallery in Paris. This exhibition Warhol originally intended to be called "Death in America," and was to include images of the darker side of the U.S. in the aim of pleasing the French intellectuals whom Warhol had been led to believe would not welcome his earlier "Pop" images drawn from the country's overtly consumerist culture. With its central image of disaster taking place in the heart of an all-American suburban landscape, Green Car Crash (Green Burning Car I) was one of the key paintings to be exhibited at this exhibition which subsequently opened to much acclaim in Paris in January 1964.

Like so much of Warhol's work Green Car Crash (Green Burning Car I) is a deeply incisive mirror of its time. Much more than a painting of a mere road accident, the painting with its sequential progression of silkscreened images seeming like razor thin slices of reality laid and overlaid upon one another, seems to present a panoply of mayhem and violence taking place in the suburban heart of America. Anticipating the troubled and turbulent path that middle-America would take throughout the 1960s, the painting is, like much of Warhol's work, deeply prophetic in the sentiments and atmosphere it projects.

Calvin Tomkins once described Warhol as "a rather terrifying oracle" who. in the 1960s, "made visible what was happening in some part to us all" ("Raggedy Andy" by Calvin Tomkins cited in Andy Warhol, exh., cat., Van. Abbemuseum, Eindhoven. 1970. p. 10). Green Car Crash (Green Burning Car I) is a work that reveals Warhol seeming to stare at the synthetic surface of reality and peeling its layers off to reveal a deeper and more disturbing truth lying beneath it. Like veils or synthetic screens of reality, the layered images that combine to form this extraordinary painting seem to outline an innate and disturbing division underlying even the most mundane, ordinary and respectable reality. The more you look, the painting seems to suggest, the more things are not what they seem. It is the same sentiment that Warhol returned to when talking about suburban America in his 1985 book entitled America

"You see houses everywhere, the green lawns with the sprinklers, the jungle gyms in the backyards, the kids riding their bikes to school, the mailman coming by with a smile, a woman unloading bags of groceries from her station wagon, and you can't help but think, 'This is the real America.' You imagine that everyone around who you haven't seen in a long time is living this very regular humdrum life that's peaceful...But then you start learning the details. You find out the nice man who always had an extra piece of gum to give you has gone completely off his rocker and killed his wife, that the ex-minister of the church you grew up in is now a big drunk who's totalled three cars. You learn that your best friend's parents who were always so great are getting a divorce, that the woman who you always thought the most ordinary housewife ran off with another man from Canada. You find out that the girl you had a crush on in elementary school is now a religious fanatic living in India with a bald head.. Nobody in America has a normal life" (Andy Warhol cited in America, New York, 1985, p. 176).

Oppopsite. Andy Warhol in front of one of his paintings from the Death and Disaster series, in the living room of his townhouse, New York, 1963. Photograph by John D. Schiff. The Archives of Gerald Malanga



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

~18

ANDY WARHOL (1928-1987)

LEMON MARILIN

signed and dated 'Andy Warhol 62' (on the reverse) synthetic polymer, silkscreen inks and acrylic on canvas 20 x 16 in. (50.8 x 40.6 cm.) Painted in 1962.

ESTIMATE ON REQUEST

PROVENANCE:

Stable Gallery, New York Acquired from the above by the present owner, 1962

New York, Stable Gallery, Andy Warhol,

EXHIBITED:

November 1962.

Boston, institute of Contemporary Art, Andy Warhol, October-November 1966, no. 7.
Pasadena Art Museum and Chicago, Museum of Contemporary Art, Andy Warhol, May-September 1970.
New York, Museum of Modern Art; Chicago, The Art Institute; London, Hayward Gallery; Cologne, Museum Ludwig; Venice, Palazzo Grassi and Paris, Musée national d'art moderne, Centre Georges Pompidou, Andy Warhol: A Retrospective, February 1989-September 1990, no. 211 (illustrated in color).

LITERATURE:

R. Crone, Andy Warhol, New York, 1970, no. 59. R. Crone, Das Bildnerische Werk Andy Warhols, Berlin, 1976, no. 66. G. Frei and N. Printz, eds., The Andy Warhol Catalogue Raisonné: Paintings and Sculpture 1961-1963, vol. 1, New York, 2002, pp. 229 and 232, no. 255 (illustrated in color).

D. Hickey et. al., Andy Warhol "Giant" Size,

D. Hickey et. al., Andy Warhol "Giant" Size, New York, 2006, p. 185 (illustrated in color).



ANDY WARHOL (1928-1937)

FOUR-FOOT FLOWERS

synthetic polymer, acrylic and silkscreen inks on canvas 48 x 48 in (121.9 x 121.9 cm.)
Painted in 1964.

\$5,000,000-7,000,000

PROVENANCE:

Leo Castelli Gallery, New York Mr. and Mrs. Horace H. Solomon, New York Mayor Gallery, London Acquired from the above by the present owner

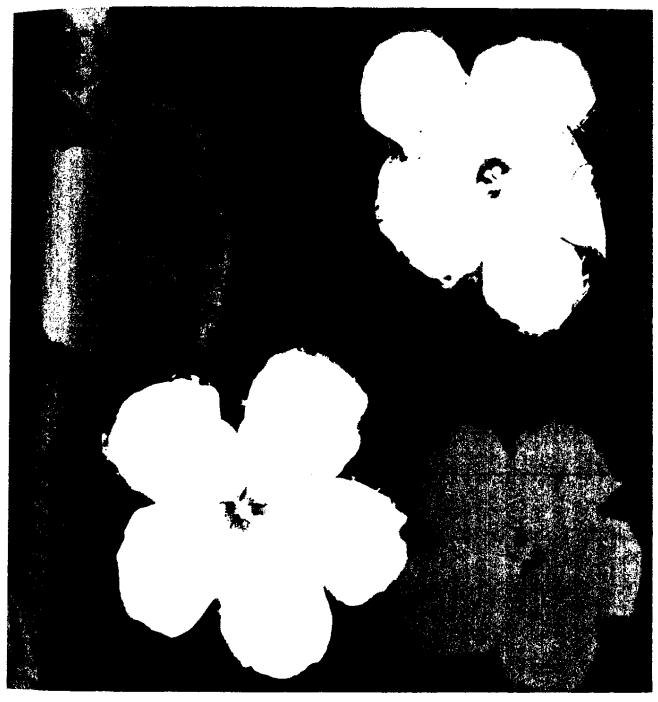
Houston, University of Saint Thomas, Mixed

EXHIBITED:

Masters, May-September 1967, no 54 (illustrated).
La Jolla Museum of Contemporary Art; Aspen Center for the Visual Arts; New York, Leo Castelli Gallery; Portland Center for the Visual Arts and Austin, Laguna Gloria Art Museum, Castelli and His Artists—25 Years, April 1982-February 1983.

LITERATURE:

R. Crone, Andy Warhol, New York, 1970, no. 554
R. Crone, Das Bildnerische Werk Andy Warhols, Berlin, 1976, no. 905.
G. Frei and N. Printz, eds., The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969, vol. 02A, New York, 2004, pp. 286 and 293, no. 1299 (illustrated in color).



ANDY WARHOL (1928) 1987)

SELF PORTRAIT

signed, inscribed and dated 'to fris Andy Warhol 67' (on the overlap of the lower left panel) synthetic polymer, acrylic and silkscreen inks on linen, in four parts
4 canvases; each 22 x 22 in. (55.9 x 55.9 cm.)
Painted in 1966-1967.

\$5,500,000-6,500,000

PROVENANCE:

UPPER LEFT PANEL: Leo Castelli Gallery, New York Mrs. Alcey Wolgin Anthony d'Offay Gallery, London/Jason McCoy, Inc., New York Acquired from the above by the present owner UPPER RIGHT PANEL: Leo Castelli Gallery, New York Robert Miller, New York Anthony d'Offay Gallery, London/Jason McCoy, Inc., New York Acquired from the above by the present owner LOWER LEFT PANEL: Ruth Harf Fine Art, Great Neck Anthony d'Offay Gallery, London/Jason McCoy, Inc., New York Acquired from the above by the present owner LOWER RIGHT PANEL Leo Castelli Gallery, New York Joseph Klamer Trust, Willowdale Private collection, St. Cloud Galerie Daniel Templon, Paris Anthony d'Offay Gallery, London/Jason McCoy, Inc., New York Acquired from the above by the present owner

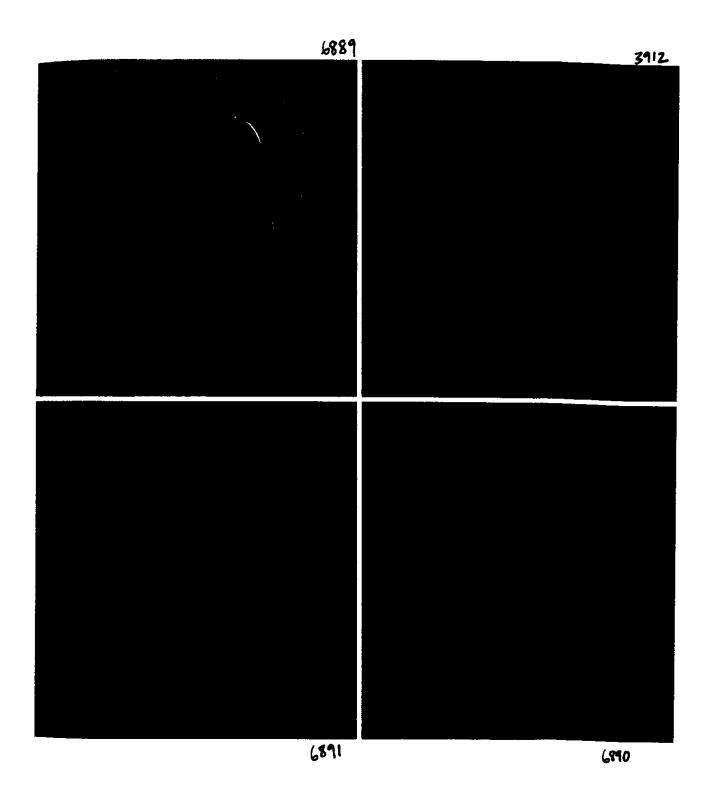
EXHIBITED:

Pasadena Art Museum; Chicago, Museum of Contemporary Art; Eindhoven, Stedelijk van Abbemuseum; Musée d'Art Moderne de la Ville de Paris; London, Tate Gallery and Whitney Museum of American Art, Andy Warhol, May 1970-June 1971 (lower right panel exhibited). New York, Jason McCoy Inc., Andy Warhol: Self-Portraits, January-March 1990, nos. 9, 10, 11 and 12 (all four panels illustrated in color).

Humlebaek, Louisiana Museum of Modern Art, Andy Warhol, September 1990-January 1991, nos. 37, 38, 39 and 40 (all four panels included). Kunstmuseum Luzern, Andy Warhol Paintings 1960-1986, July-September 1995, pp. 124 and 167, no. 48 (illustrated in color).

LITERATURE:

R. Crone, Andy Warhol, New York, 1970, no. 192 and 196 (upper and lower right panels). R. Crone, Das Bildnerische Werk Andy Warhols, New York, 1976, no. 352 and 357 (upper and lower right panels). N. Frei and G. Printz, ed., The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1964-1969, vol. 02B, New York, 2004, pp. 242-243; 255-256, nos. 1894, 1897, 1904 and 1909 (illustrated in color).



5 I

ANDY WARHOL HIGHER 1987

FOUR FOOT FLOWERS

synthetic polymer and silkscreen inks on canvas 48×48 in. (121.9 x 121.9 cm.) Painted in 1967.

\$4,000,000-6,000,000

PROVENANCE:

Leo Castelli Gallery, New York Roger J. Davidson, Toronto Jared Sable, Toronto

EXHIBITED;

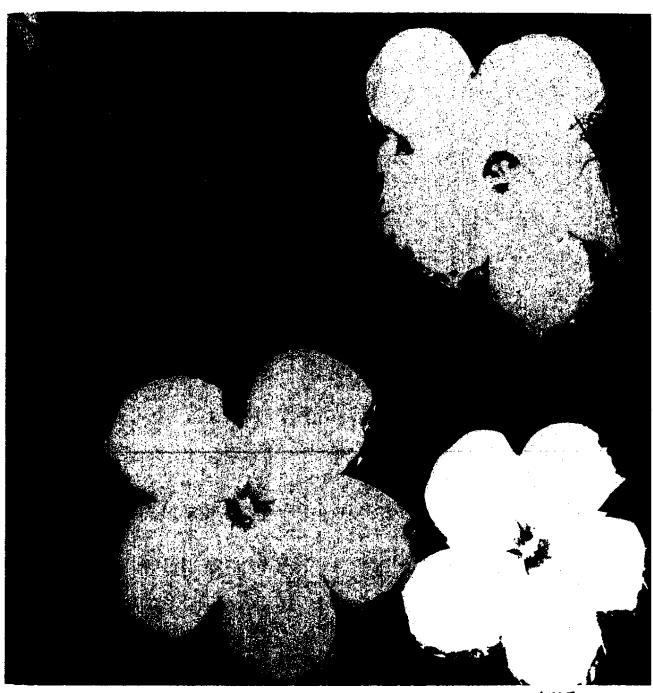
New York, Four Seasons Hotel, July-November 1967.

LITERATURE:

R. Crone, *Andy Warhol*, New York, 1970, no. 585.

R. Crone, Andy Warhol, New York, 1976, no. 938.

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures* 1964-1969, vol. 028, pp. 319 and 321, no. 1984 (illustrated in color).



1.495

ANDY WARHOL (1928 1987)

MIRIAM DAVIDSON

synthetic polymer, spray enamel and silkscreen inks on canvas overall: $80\% \times 80\%$ in. (203.8 x 204.2 cm.) Painted in 1965.

\$4,000,000-6,000,000

PROVENANCE:

Acquired from the artist by the present owner, 1965

EXHIBITED:

Art Gallery of Ontario, Andy Warhol Supernova: Stars, Deaths, and Disasters, 1962-1964, July-October 2006.

LITERATURE:

E. Johnson, "The Image Duplicators—Lichtenstein, Rauschenberg and Warhol," *Canadian Art*, vol. 23, no. 100, January 1966, p. 17 (illustrated; also illustrated in color on the cover).

R. Crone, Andy Warhol, New York, 1970, no. 263 (illustrated).

R. Crone, Das Bildnerische Werk, New York, 1976, no. 476.

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures* 1964-1969, New York, 2004, pp. 174 and 177, no. 1830 (illustrated in color).

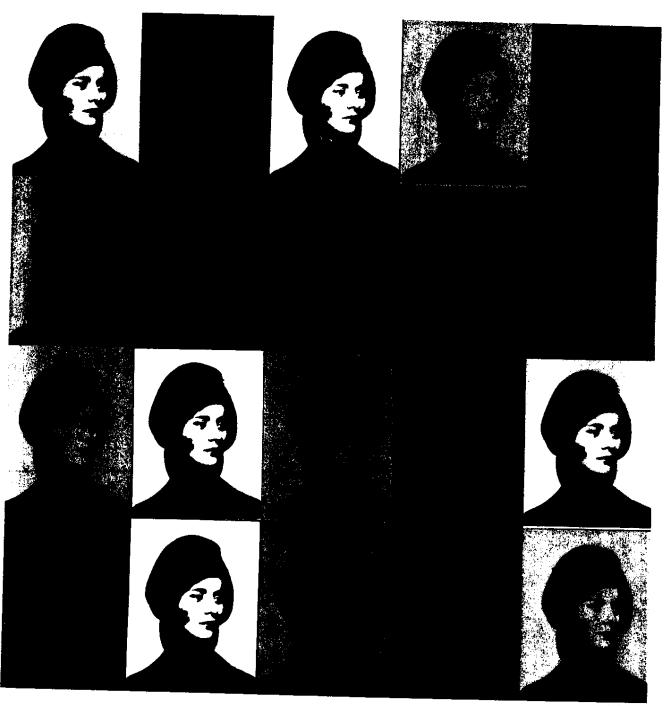
Consisting of twenty differently-colored monochrome portraits, Warhol's Miriam Davidson is one of the first and finest of an early series of commissioned portraits the artist made in the 1960s. A large and unique work, it is both a multiple portrait of its sitter and a Pop monument to portraiture itself.

Throughout his childhood Warhol was fascinated by Hollywood; by its stars, its prominence in people's lives and by all the shining glitz and glitter that this mythic cathedral of dreams seemed to represent, particularly during its golden era in the 1930s. From an early age up until his late teens, Warhol kept annotated scrapbooks of many Hollywood stars and collected their signed portraits in albums that seemed to encapsulate and make fetishistic icons of both his screen idols and the seemingly unattainable nature of his own dreams. By early 1965, when this painting was made, Warhol had, through his art, turned the conventions of such stardom inside out, and, in the process perhaps, seemingly attained his own ambitions towards celebrity. By conferring star status on everyday objects of mass-consumerism such as the Campbell's Soup Can, the Coca-Cola bottle and the dollar bill, Warhol had become both a media star and a leading avant-garde figure in his own right. He had also taken an important step in demonstrating the universal power and appeal of celebrity in a capitalist economy and exposed its essentially fickle and shallow nature. Similarly, in appropriating the image of such societal idols as Marilyn Monroe, Liz Taylor, Jackie Kennedy, Elvis Presley or Marlon Brando and in transforming these stars into brand-like icons of celebrity, and in endlessly repeating them as if they too were commodities, he had exposed the fascinating artifice of fame. As John Cage observed, "Andy

has fought by repetition to show us that there is no repetition really, that everything we look at is worthy of our attention" (J. Cage cited in C. Tomkins, "Raggedy Andy," *Andy Warhol*, exh. cat., Van Abbemuseum, Eindhoven, 1970, p. 13).

This 1965 portrait of Miriam Davidson is a dramatic extension of this direction in Warhol's work— one that would culminate in the now famous prophesy the artist made in 1968 that "in the future everyone will be famous for fifteen minutes." The commissioned portrait, for so long the mainstay of an artist's productivity, had almost entirely disappeared from the work of the Post-War avant-garde, yet, for Warhol, at this time, it represented a logical extension of the universal and provocative aesthetic of his art. Everyone and everything could be a Warhol "star" or "superstar" as he was soon to call them, and Warhol was as eager to make this point as he was to accept patronage for his work.

Ever keen to explore the apparent boundaries between subjectivity and objectivity, in a kind of reversal of his carefully-chosen celebrity portraits of Marilyn Monroe and Liz Taylor, Warhol experimented with the self-reflexive and essentially Duchampian concept of the assisted ready-made photograph as produced by the mechanical photobooth. A cool and impersonal slot-machine mechanically churning out images, the photo-booth offered itself to Warhol as a perfect foil for his celebrity images and as a kind of robotic alter-ego of the way the artist was beginning to see himself. In his first commissioned portrait, the Portrait of Ethel Scull 36 Times now in the Whitney Museum of American Art, New York, Warhol took his sitter, the wife of Pop art collector Robert Scull, to a photobooth in 42nd St. where, using the large



PROPERTY FROM THE CHIEF MALES AND A PORT DE SORPET

67

ANDY WARHOL (1928 1987)

LEO CASTELLE

synthetic polymer and silkscreen inks on canvas 40×40 in. (101.6×101.6 cm.) Painted in 1975.

\$1,000,000-1,500,000

PROVENANCE:

Leo Castelli, New York
Acquired from the above by the present owner

EXHIBITED:

Hanover, Kestner-Gesellschaft, Andy Warhol: Portraits and Myths, October 1981-February 1982.

Pasadena, Art Center College of Design, Pasadena Gallery of Contemporary Arts, Castelli at Art Center, June-July 1982 New York, Whitney Museum of American Art, Andy Warhol: Portraits of the 70s, November 1979-January 1980, p. 39 (illustrated in color). Milwaukee Art Museum and Houston, the Contemporary Arts Museum, Warhol/Beuys/Polke, June-November 1987. New York, Museum of Modern Art; Chicago, The Art Institute; London, The Hayward Gallery; Cologne, Museum Ludwig; Venice, Palazzo Grassi and Paris, Musée national d'art moderne, Centre Georges Pompidou, Andy Warhol: A Retrospective, February 1989-September 1990, p. 320, no. 335 (illustrated in color).

LITERATURE:

A. Hindry, ed., Claude Berry rencontre Leo Castelli, Renn, 1990, p. 233, pl. XLVIII (iliustrated in color).



Victor Hugo, Andy Warhol, Leo Castelli, 10 November 1975 Photo by Fred McDarrah © Fred McDarrah



NDY WARHOL (1928-1987)

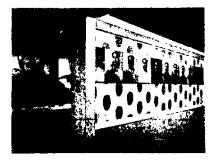
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ned and dated 'Andy Warhol 73' (on the overlap) thetic polymer and silkscreen inks on canvas % x 22 in. (67 x 55.9 cm.) nted in 1973.

1,500,000-2,500,000

OVENANCE:

o Castelli Gallery, New York nnabend Gallery, New York o Castelli Gallery, New York Knoedler & Company, New York



italiation view of Mao exhibition at the Musée illiera, Paris, 1974.

Flaunting a visually arresting juxtaposition of complementary hues, Andy Warhol's Mao, 1972 marks a bold return to painting after a seven-year hiatus. With its striking demarcation of red and green, (and small splash of local color for areas of the face), this exceptional work is a shout-out-loud appreciation for the material properties of paint and the physical act of painting. Indeed, color, tactility and process come alive in this work; despite its basis in Warhol's signature silkscreening technique, Mao exhibits an unprecedented painterly bravura from the King of Pop.

As the first major critical and commercial success after Warhol's premature retirement from painting in 1965, for the sole pursuit of film, the Mao series marks a turning point in the artist's career and the beginning of a new direction for his creative energies. Colliding with a groundbreaking moment in Cold-War history, Mao provided Warhol with a critical subject through which to re-enter the arena of fine art. The year witnessed a historic easing of tensions between the United States and China as a result of Richard Nixon's visit to the communist state in February, 1972 - a momentous event was widely touted by the White House and the press as the "week that changed the world" - and it was not long before the media was awash in the visage of Chairman Mao Tse-Tung. With his uncanny lifeline to public consciousness, Warhol seized upon the sudden nationwide fixation and brilliantly mined the myth surrounding the man synonymous with absolute political and cultural power in his Mao series. In doing so, he revealed his brilliance in turning people into icons, etching them in an eternity that stretched far beyond their temporal reigns. Indeed, Mao reveals Warhol moving seamlessly from his earlier portraits of celebrities to that of a political figure.

Warhol's rendition of an authoritarian ruler functioned with mass-media effectiveness and indeed, was anchored in the media's power to create, canonize and commodify personas for collective absorption. While his earlier logo-like

representation of stars reflected the consumerist ethos of American capitalism and the publicity machinations that underpinned it, Warhol's Mao reveals the centrally controlled propaganda apparatus of Chinese communism. Mao's physiognomy was propagated via billboards, posters and pamphlets throughout China; indeed, Warhol derived the silk-screen image for Mao from an official state portrait in the Quotations from Chairman Mao Tse-Tung, a widely circulated reservoir of the leader's ideology.

Warhol's silkscreening technique that forms the basis of Mao was ideally suited to revealing the manipulation behind a public image of totalitarian power. Warhol rendered the artificiality behind the image of Mao via a garish palette; in the present work, loud collisions of red and green lie on the surface allowing no visual penetration and reading as flat contrasts of abstract areas that coagulate in a symbol of stylized reduction. However, rather than merely revealing the careful construction of the original black and white photograph of Mao, Warhol appeared to actively undermine its imperious gravitas and masculine strength. In addition to rendering the present version of Mao in nonnaturalistic hues, furthered his parody by initiating uncharacteristically expressive brushwork throughout this portrait (and especially in areas of the shoulders). Such subjective interjections were particularly subversive considering that China's collective regime proscribed individual creativity; indeed, Warhol's vigorous handling threatened to obliterate the image of Mao into a blur of luscious pigment

Revealing the artist's distinctively insidious bent through a palpable relish of medium, Mao provided Warhol the perfect opportunity to channel his revitalized creative energies in a fresh painterly direction. It is a landmark in his oeuvre, the first step in what would prove to be a dramatic return to fine art.



ANDY WARHOL LISP STATE OF

1-10

amped with the Estate of Andy Warhol stamp and numbered twice /F A893 101' and 'VF A1093.101' (on the overlaps) iptych-- synthetic polymer and silkscreen inks on canvas canvases; each: 12 x 10 in. (30.5 x 25.4 cm.) ainted in 1973.

1,800,000-2,500,000

TOVENANCE:

ollection of the artist ed Hughes, New York Equired from the above by the present owner, 393

(HIBITED:

ew York, Museum of Modern Art; Chicago, ne Art Institute; London, The Hayward Gallery; ologne, Museum Ludwig; Venice, Palazzo rassi and Paris, Musée National d'Art Moderne, entre Georges Pompidou, Andy Warhol: Retrospective, February 1989-September 390, p. 337, nos. 359 and 360 ustrated in color).

f Warhol can be regarded as an artist of rategy, his choice of Mao as a subject—as the timate star—was brilliant. The image of Mao, ken from the portrait photograph reproduced the chairman's so-called Little Red Book, is obably the one recognized by more of the orld's population that any other ready-made on representing absolute political and cultural ower. In Warhol's hands this image could be insidered ominously and universally reatening, or a parody, or both."—Kynaston respine

arhol's small-scale Mao paintings are among e most sought after of this series. The present is a celebrated example, which Warhol kept thimself, prominently displaying it in his withouse on 1342 Lexington Avenue. It hung taide of his kitchen with the canvases flanking a doorway and remained there until his death 1987, at which point it passed over to Fred ighes, Warhol's business manager and the ecutor of the artist's estate



Andy Warhol holding a Mao, 1972. Originally published in Arts Magazine, May 1974.

